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AUTHOR Spencer, Ilene
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ABSTRACT

This curriculum module is designed to strengthen the basic knowledge of art concepts and principles of students with disabilities at the beginning elementary level. The learning of basic art principles is facilitated through art activities which encourage the student to create and accomplish tasks with success. The focus is on teaching the concepts of primary and secondary colors, mixing of these colors in paint, and discriminating simple geometric shapes in art. It is hoped that the child will achieve control over the art materials and transfer this level of success to other areas of learning. The module provides a basic philosophy, goals, theoretical rationale, task analysis, fundamental guidelines for instruction, a list of materials, and guidelines for student evaluation. It also discusses the potential for art instruction for students with disabilities, describes how to assess students' needs in this curriculum area, and analyzes human figure drawing of students with disabilities. (Contains 19 references.) (JDD)

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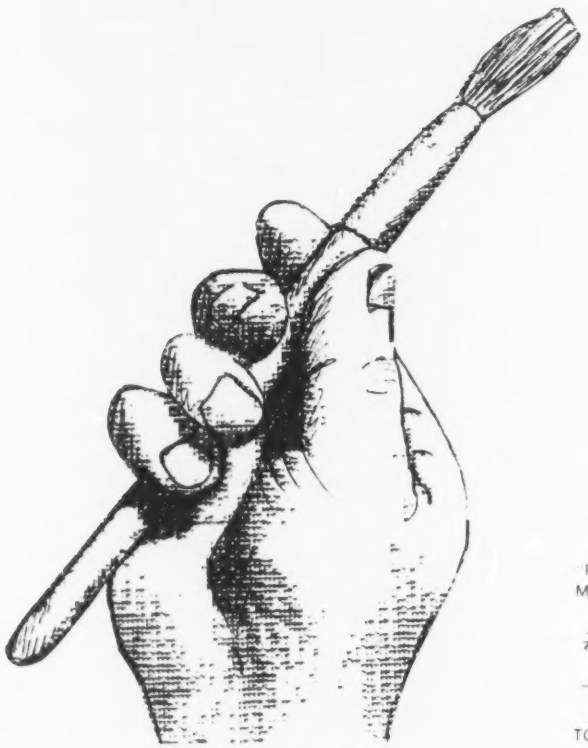
The Artist Within

A One Week Elementary Art Module On Color And Shape For Learning Disabled Students.



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Statement of Purpose

"The Artist Within" is a curriculum module designed to strengthen the basic knowledge of art concepts and principals at the beginning elementary level. The focus is on teaching the concepts of primary and secondary colors, mixing of these colors in paint and discrimination of simple geometric shapes in art. Students are exposed to this curriculum in Howard County, Maryland. All of the students have disabilities of various levels.

Due to the fact that handicapped children have difficulty with tasks and concepts, this curriculum is designed to facilitate the learning of basic art principals through art activities, which encourage the student to create and accomplish the tasks with success. The child will grow, achieving the manipulation and control over the art materials, transferring this level of success to other areas of learning.

Basic Philosophy

Providing artistic opportunities for students with disabilities will enable them to grow creatively and aesthetically. Exploring art will contribute to the development of critical thinking skills and communication through expression in art experiences.

As the knowledge and skills in the arts increase, the student will grow in the ability to solve problems, and develop an increased sensory awareness and self control.

Students with handicaps tend to have great difficulty with tasks and concepts. For these students to successfully understand the concepts of this curriculum in art, the teachers should present various examples of these concepts enableing the student to discover the principals.

Art activities encourage the student to create, and communicate through expression in art experiences. This helps to fulfill the child's basic need to accomplish. The handicapped student needs this feeling of success, which can be obtained through art no matter how severe the handicapping condition.

Students should explore the knowledge of the elements and principals of design. By simplifying directions and modifying materials, art education strategies can be adapted to the handicapped student. This will provide opportunities for success and develop positive self images despite their handicapping conditions.
An important outcome of expression through art is the handicapped student's recognition of pride and accomplishment.

Goals

"The Artist Within" art module is designed to help the handicapped student in a successful experience with minimum frustration. Each lesson is not dependent upon exactness of the image or finished product. This art program will give students the opportunity, by producing works of art, to develop understanding of concepts and abilities in visual and tactile perception pertaining to color and shapes. At the same time the student will develop the abilities of competent creative visual expression.

*The student will demonstrate discrimination of shapes (triangle, square, rectangle, circle) in art.

*The student will identify and understand primary and secondary colors.

*The student will have the ability to mix paints, producing secondary colors.

Theoretical Rationale

For a child in school, the arts is the one area that personal feelings can be expressed creatively. Creativity in expressions through art exposes the child to many different concepts and tasks that cannot be met in the regular school curriculum. To manipulate in a skillful manner and achieve control over the different art mediums, one can build in a child deep feelings of achievement and self motivation along with developing a positive self image. Positive experiences will in turn motivate the student in other academic areas.

Students with handicaps tend to have great difficulty with tasks and concepts. By simplifying directions and modifying materials, art education strategies can be adapted to the handicapped student. This will provide opportunities for success and develop positive self images despite their handicapping conditions. An important outcome of expression through art is the handicapped student's recognition of pride and accomplishment.

Typically for physically handicapped students lowering or raising of tables or perhaps providing lap boards will be of great advantage. Also handles of tools or materials such as crayons, can be made larger so that the student can grasp them effectively. This may be an absolute requirement with some students. For those students that are hearing impaired written instructions either on the black board or on paper may facilitate learning. A child that is unable to cut with scissors may be instructed on tearing paper to achieve similar results.

With adaptations to art instruction, the instructor must determine what additional materials or instruction are needed to help this student accomplish his goal. If the handicapped student's

beginning experiences in art are positive and successful then he will have a positive outlook and a desire to create further in art.

Task analysis

In an effort to provide realistic alternatives to often useless standardized or gimmick approaches to art for handicapped learners, art educators have developed activities that allow for creative expression with the parameters of various disabilities. Yet, teachers are frequently dismayed by the apparent inability of a handicapped child to complete projects "designed" for her or him. Failure, in many cases, is attributed to the child's unique handicapping condition rather than to limitations of existing planning processes for meeting the child's needs. What might be needed for development of art curricula leading to success for handicapped learners is reduction of large skill units (that learners are unlikely to master) into small steps that, if collectively demonstrated, represent the larger skill (Morreau & Anderson, 1986).

Task analysis is the process of reducing skills that are needed to achieve a goal, in a manner of sequential steps. Morreau and Anderson stress that emphasis should be placed on the skills the student must learn to complete the activity, rather than emphasizing activities for disabled learners. These children see themselves as children first, and then a child with a handicapping condition. Salisbury notes this idea in her article on mainstreaming, "children without disabilities assume that all classes contain friends with a range of abilities and needs".

Lowenfeld (1947) claims that "for the child, art is not the same as it is for the adult. Art for the child is merely a means of expression. Since the child's thinking is different from that of the

adult's, his expression must also be different". We must learn to see the child through the eyes of the child himself, and adapt art instruction as necessary.

The Emergence of Art and Special Education Together

Art and special educators are becoming aware of the enormous potential that art may have as an instructional strategy for teaching the handicapped (Anderson, 1978: Arnheim, 1983: Brubeck, Zamierowski, 1980). Integration of the visual arts into the special education curriculum can serve to train and reinforce deficient perceptual, motor, and academic skills. Moreover, participation in the arts can also become a vehicle from which to enhance weak self-concepts in special children. Both research and opinion in educational literature support this belief (Dalke, 1984). Significant gains can be seen in children participating in art. Art activities often tend to help people feel unique and productive, experience feelings of acceptance, value themselves and others, make decisions, and gain self-confidence (Omizo & Omizo, 1988). In her article dealing with the mentally retarded students, Bridges (1986) reports, "Despite their handicaps, these students are capable of creating art work that depicts their experiences or their relationships with others. Instruction in the visual arts encourages them to explore and use their imagination and may help then in their socialization processes".

Perhaps a child has extreme difficulty in the handling of brushes, the utilization of fingers instead may prove successful. Dalke (1984) noted the idea that art experiences discourage copying and may also lead to a better self-image for the child with handicaps.

For example, children who are having perceptual problems are

likely to have noticeable problems in reconstruction tasks such as handwriting or completing visually oriented worksheets. In art, however, originality rather than copying correctly is rewarded. Hence concern about the looks of a final product need not frustrate or hamper the potential creative urges of the handicapped child. Art is also a fantastic means of non-verbal expression for the handicapped child who has difficulty in communication and expressing themselves orally. The special education teacher can consult the art teacher about individual students, to develop appropriate art instruction.

A large majority of literature available review the suggestion that special education and art instruction should work together. New educational opportunities can be developed for the disabled students, who would benefit greatly in all area of study. Blandy (1989) states, "the disabled student, who is perceived as deviant and in need of "special" art education curriculum goals, objectives, and learning activities, is likely to be segregated within the educational system".

Fundamental Guidelines For Instruction

As persons with significant mental/physical challenges develop, a widening gap occurs between their chronological and mental ages (Blandy, Pancsofar, & Mockensturm, 1988). Copeland (1984) writes, "For teaching art to the developmentally handicapped or mentally retarded, the curriculum should include (1) structured, repetitive art activities with minimal art concepts, (2) both tactile and sensory approaches, (3) task organization including use and care of materials as well as task follow-through (4) emphasis on art fundamentals and art elements necessary for creative expression, (5) gross and fine motor muscle development and eye-hand coordination tasks, and (6)

gradual addition of steps in sequential order". Copeland takes into account the five assumed characteristics of developmentally handicapped or mentally retarded children, (based on an old school of thought, proven to be inaccurate due to many exceptions to the rule). Those five assumptions are: (1) difficulty with concept formation and abstraction, (2) shorter attention spans, (3) poorer memories that increase the need for repetition and over-learning of materials (4) need for perserveration or the need to repeat something over and over, and (5) difficulty in applying generalization skills. Copeland believes that in planning an art curriculum for young educable mentally retarded children, the approach should parallel a preschool or nursery school stimulus and sensitivity program. Once a child reaches age 8, Copeland states, "The teaching approach will parallel a kindergarten or first grade level program".

During studio activities it has been suggested to substitute pudding as finger paint. This choice has expressive capability, along with a non-offensive taste, should a student find his fingers in his mouth, and is appropriate for the younger student. The older student many use moist and soggy paper pulp in place of finger paint, which may present to be too fluid for the disabled student.

Figure Drawing Analysis and the Disabled Student

In relation to human figure drawing, Ottenbacher, Haley, Abbott, and Watson (1984) suggest the ability to complete human figure drawings depend upon adequate motor control, eye-hand coordination, and the ability to relate one's body to external space. Anecdotal reports and clinical observations have emphasized that the figure drawings of learning disabled children frequently show

evidence of disturbed or faulty body image (Pollak, 1986). Along with this line of thought, Pikulski (1972) claims, "The body-image disturbance thought to be revealed in the drawings of learning disabled children has been attributed, at least in part, to weaknesses in visual-perceptual and/or visual-motor integrative skills thought to be related to neurodevelopmental lag. Maria Montessori advocated that the hand always be involved in learning (Gitta, 1983). One could conclude that performance in art, has many unstable variables that may influence a child's ability. This should be taken into account when evaluating each child and creating an individualized art program.

Handicapped people may very well be quite capable of creating artwork that is exceptional, as Kendall (1988) reveals in his article on the French Impressionistic painter, Degas, "In his drawings and paintings, Degas was capable of exceptional exactitude, but he would also introduce passages of highly unorthodox imprecision, such as a hazy foreground or a blurred contour on a moving figure. Kendall concludes that Degas was "painting the world as he saw it through his damaged eyes". Edgar Degas, one of the best impressionistic painters of all times, is believed to have been visually impaired.

Summary and Closure

Creativity can consist of various levels for the handicapped child. Through a variety of sensory experiences the child can develop conceptual understanding, aesthetic values, creative behavior, craftsmanship and the ability to value their own work while expressing one's inner feeling. Henley (1987) points out, "We must acknowledge the resilience and fortitude of disabled children and

build on their strengths rather than emphasize their weaknesses". In agreement Lowenfeld (1987) claims, "It is one of my deepest innermost convictions that wherever there is a spark of human spirit, no matter how dim it may be, it is our sacred responsibility as humans, teachers, and educators to fan it into whatever flame it conceivably may develop".

The child must be able to understand the idea or concept being presented. Comprehension of the usage of the art materials available and the abilities need is necessary. The child must be capable of using the art materials to express himself in the concept as directed by his art instructor. At the end, the child must evaluate how successful he communicated his ideas through his art. If a child can explore his world through expressions in art, he will in turn, experience great achievements and motivational experiences. The literature reviewed has demonstrated that art instruction can be adapted to the handicapped student to help him obtain these goals. Art materials must be evaluated by the instructor, from the handicapped student's position, It is up to the instructor tot analyze his student's handicapping conditions and adapt the art materials for each student.

An examination of the literature has shown to be in agreement with the statement of Gitter (1983), "Yet, art education in most schools is not what it could be- a liberation of the spirit, an introduction into a great world of beauty, and a means of training the senses".

Throughout the literature are various references to Edward Sequin who developed lesson techniques in art appreciation and other notables such as Maria Montessori and Art Therapist Viktor

Lowenfeld who have an immense body knowledge to share.

Research on curriculum for early childhood art instruction is not plentiful. One could conclude that not much additional knowledge has been gained from what presently exists about children with handicapping conditions in relation to art instruction. There is a desperate need for future research in all areas of art curriculum to help close the gap in education that so greatly is lacking in information on theories and practices of special education and art together as a team.

Needs Assessment

This curriculum is designed for students at the entry elementary level. The student's ability to discriminate shapes is excellent. Students can identify colors, but have almost no knowledge of "primary or secondary" colors. They can physically mix paints, unbeknownst of what color the end result will be.

What information is needed to determine the gap?

Determine the number of students who know all colors.
Determine the number of students who know shapes.
Determine which students need instruction and/or assistance in physically mixing paints.
Determine which students need further activities to strengthen their knowledge of the above concepts.

How do I access this information?

Every student should be instructed to create two color wheels. One wheel should be primary colors only, with the second wheel being both primary and secondary.

Students should be given the opportunity to choose shapes of assorted colors, by the instructor's direction, possibly made of construction paper, to determine which students are in need of assistance in color and/or shape recognition.

Upon learning the colors, students should be able to differentiate between primary and secondary colors, using color wheel theory. This knowledge gained will assist the student in learning the concept of color mixing.

How do I record, tabulate and analyze the incoming data?

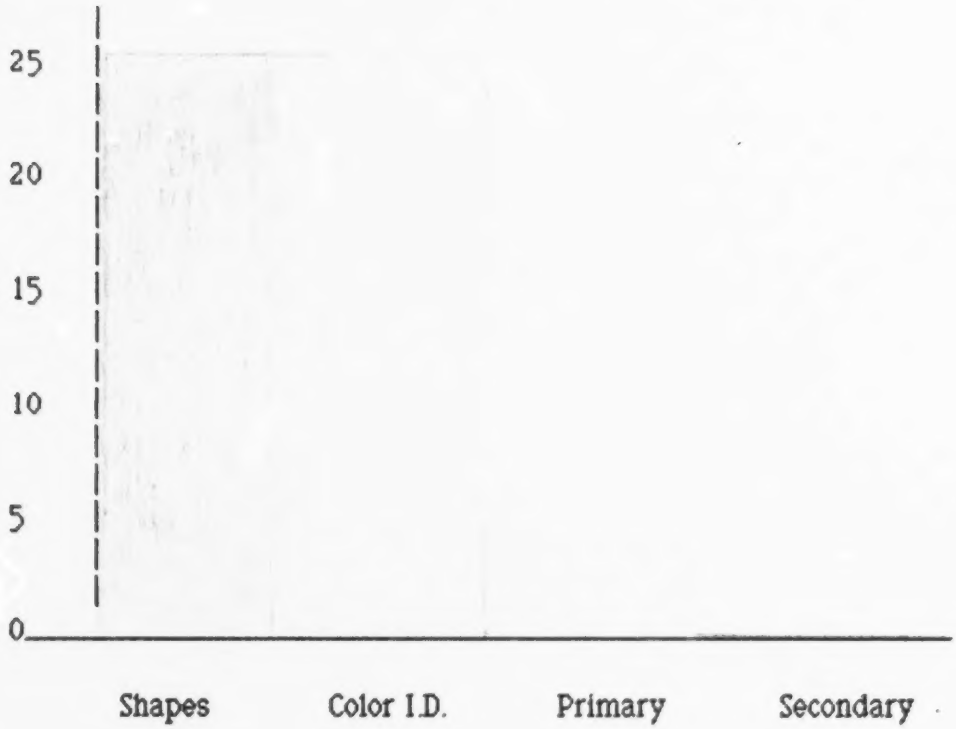
By reviewing the above objectives, it can be recorded which students have achieved the understanding of primary colors and/or secondary colors. A chart can be made to determine which students need assistance with which task. Since they all need to formulate the knowledge of mixing colors, identifying colors both primary and secondary will be the initial focus here.

In what form are the results of the need's assessment to be presented?

Art work can be collected and charts or graphs created to show which students have obtained the goals.

Needs Assessment

Data Collected and Analyzed



25 Students in all
25 Recognize shapes
25 Recognize all colors
4 Identify primary colors
0 Identify secondary colors

Needs Assessment

Data Collected And Analyzed

RECOGNITION

COLORS = C SHAPES = S MIXING = M
PRIMARY = P SECONDARY= S

Jacob	C, S, P
Dustin	C, S
Lydia	C, S
Emily	C, S
Claude	C, S, P
Kellie	C, S, P
Carl	C, S
Sallie	C, S
Cathy	C, S
Bill	C, S
Ellen	C, S
Jack	C, S
Jessica	C, S, P
Chris	C, S
Jeaneane	C, S
Linda	C, S
Janice	C, S
Laura	C, S
Camille	C, S
Robby	C, S
Jason	C, S
Ann	C, S
Francis	C, S
Mary	C, S
Timothy	C, S

25 Students know the names of all colors.
25 students can identify shapes.
4 students can identify primary colors.
0 students can identify secondary colors.

Learning Objectives

The student will demonstrate discrimination of basic shapes in art.

The ability to perceive the difference of basic shapes.

The competence to know the names of such shapes.

The skill to draw the basic shapes.

The student will identify and understand primary and secondary colors.

The ability to perceive colors, both primary and secondary.

The capability to distinguish one color from another by name.

The proficiency to choose colors when directed by instructor.

The student will have the ability to mix paints, producing secondary colors.

To understand the theories of color mixing.

The ability to comprehend the end result upon mixing colors.

To achieve the mastery of handling brushes and liquid paints.

Instructional Strategies

Shape discrimination in art.

Teaching methods...

Tracing around basic shape templates or objects.

Basic shape worksheets.

Drill.

Primary and secondary color comprehension.

Teaching methods...

Lecture on individual colors and color wheel theory.

Drill on individual colors and color wheel theory.

Class participation in color games.

Paint mixing for secondary colors.

Teaching methods...

Every student should create his own color wheel with paints.

Experimental color mixing, for secondary colors and trial mixes.

Instruction on proper brush handling and immersion into paint.

Design

This art module is designed as a studio course. Each student will have the same set of art materials, (paints, brushes, water, paper) to accomplish the goals in this curriculum.

With the curriculum developed as a studio adventure, students can experience creativity first hand. Concepts will then appear more concrete through students making decisions in use of art materials themselves, to achieve the end results desired.

Resources

The instructor will have two choices in materials concerning paints. Either choice is adequate, depending on which medium is more comfortable for the individual classroom situation.

Acrylic paints: Acrylics can be used at the consistency it is purchased, which is that of oil paints. It can also be thinned until it works like poster paint, or thinned further with water for transparent watercolor techniques. Consistency of color is very good. Clean up and thinning of paint is done with water.

Tempera Paints: Often known as poster paints, this medium is available in ready to use liquid form, or in powder to be mixed with water for the desired consistency. By adding powdered paint to water in a small jar and shaking, the paint will mix well. Add more powder as desired for thickness of paint. Drops of liquid soap or glycerine will create a creamy texture to the paint. The pre-mixed liquid paint is superior to any powder, with it's consistency of color and texture.

Stencils can be made by cutting shapes in thick paper, or cardboard (sometimes known as tag board). Painting of stencils or coating with shellac or sealer will strengthen the stencilS, giving them more use in the classroom.

Paper, brushes and bowls of water will be needed for painting. The costs of these materials is minimal and should not be a determining factor for this art module.

Scheduling

Block scheduling would be very beneficial for this art module. It would allow for a larger section of instructional time, with more instructional strategies to be accomplished. This in turn will benefit the students, making it easier for them to retain all of the concepts brought to focus.

To obtain maximum performance of the students, the more often this module is scheduled in a close period of time, over one or two weeks at most, the concepts will have a better chance of retention by the students.

Staffing

"The Artist Within" may be taught by the regular classroom teacher who has been familiarized with the essence of this curriculum. Color theory, it's principles and practices must be common knowledge to the instructor. The art module may also be appropriately taught by an art instructor.

The use of an teacher's aide would be extremely helpful. Organization of materials for each student would be accomplished more readily with an assistant.

Summative Evaluation

Evaluation of the student's performance in this workshop can be done in various ways. A few suggestions will be made here. Three performance worksheets can be given to determine how efficient student's are in identifying primary and secondary colors along with basic geometric shapes.

Evaluation Instument #1 can be used to determine how well student's comprehended primary colors.

All students should have their own paints, brush, and water. The instructor should hand out a copy of E.I.#1 to each student. Along with this the verbal instructions of how to perform the test should be given.

1. Using just a few brush strokes in each section of "this pie", each student should paint a primary color into a section. Only one color per section.

Evaluation Instrument #2 can be used to determine how well student's comprehended secondary colors.

All students should have their own paints, brush, and water. The instructor should hand out a copy of E.I.#2 to each student. Along with this, the verbal instructions of how to perform the test should be given.

1. Using just a few brush strokes in each section of "this pie", each student should paint a primary color into a section. Only one color per section.

Evaluation Instrument #3 can be used to determine each student's comprehension of basic geometric shapes.

All students should have the basic six colors in crayons.

Each student should have a copy of E.I.#3.

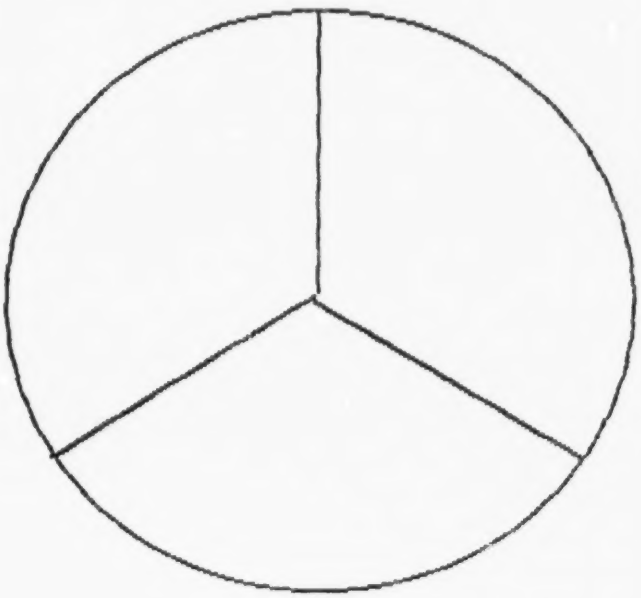
1. The instructor should verbally give the directions, to benefit those students who do not yet read.
2. The students should color each shape a particular color, as instructed.

Primary Color Evaluation

Fill In The Slices

With Primary Colors.

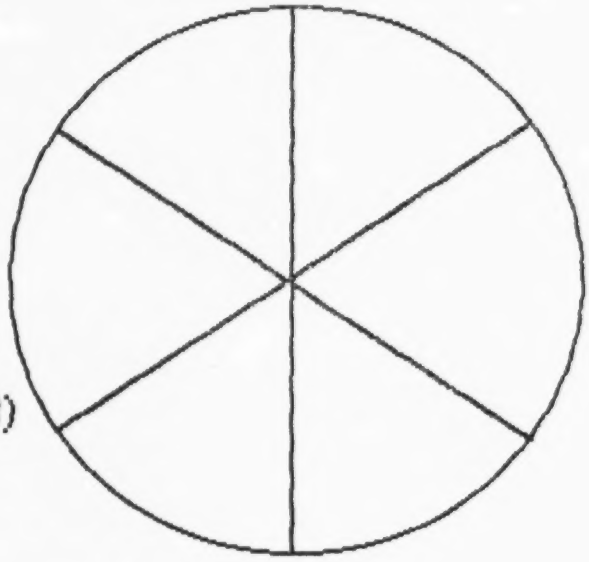
One Color In Each Slice.



Secondary Color Evaluation

1. Fill in the slices with Primary colors. (only 3)

2. Fill in the slices with Secondary colors. (only 3)



Color Choices:

Red Green Purple

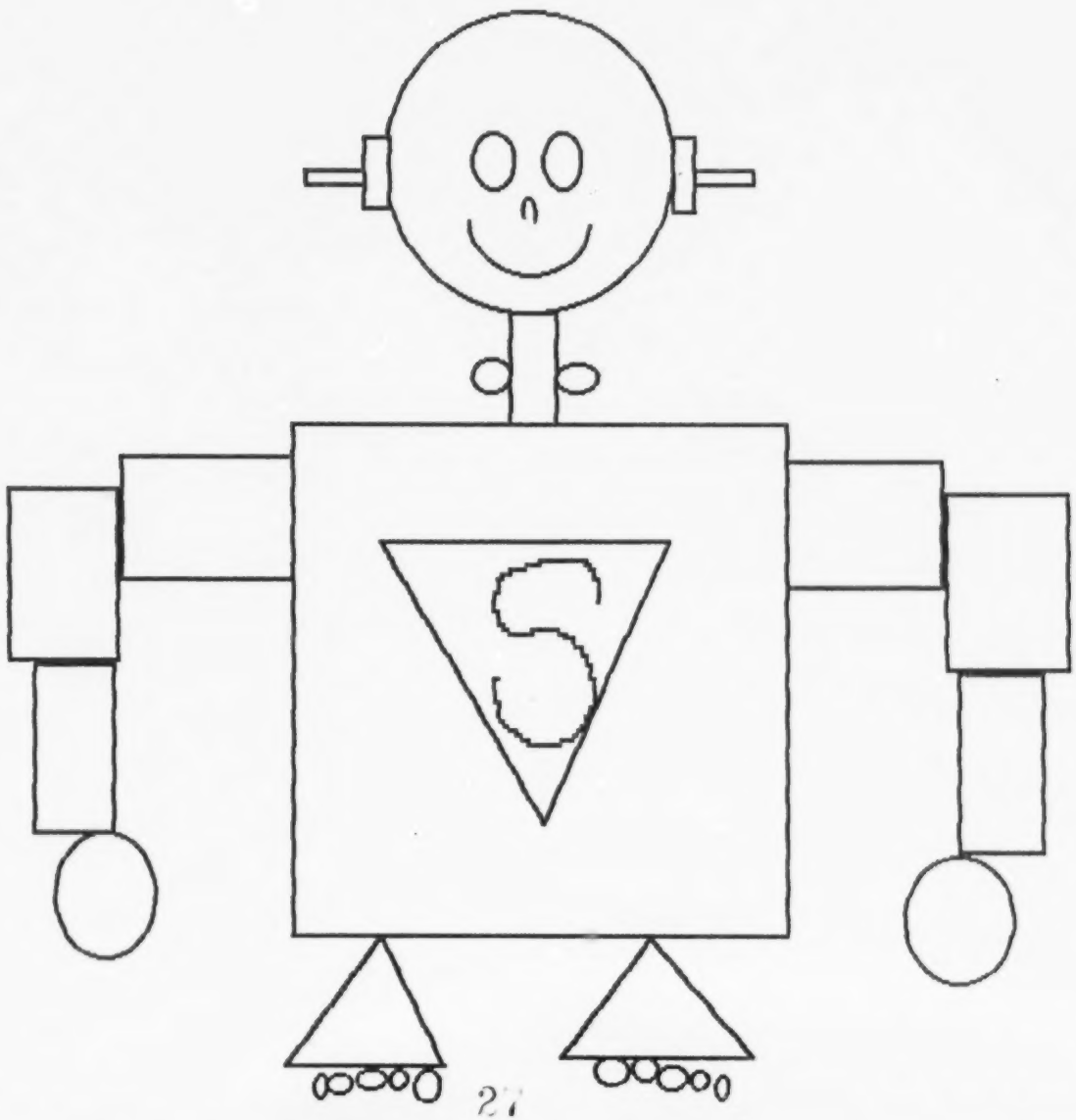
Orange Blue Yellow

Basic Geometric Shapes Evaluation

Fill in shapes as directed by the instructor.

Use crayons or colored pencils.

Circle.....Orange
Rectangle.....Blue
Square.....Blue
Triangle.....Green



During the evaluation of this art module, there were difficulties. These difficulties are workable and minor.

The handling of water in a washout cup was not very good. Student's did not grasp the concept of wiping excess water out of the brush over the edge of the washout cup. Either the student's did not comprehend what the technique was or they were very excited to use paints and hastily used their brushes. This resulted in very wet papers and runny paints. An instructional strategy for this concept is needed. Possibly an exercise using water, brushes and a chalkboard, to illustrate the concept of too much water and how to control it.

The studio overall was very successful with almost all of the students comprehending secondary color and paint mixing. Materials were of good quality and a success. Investigation must be made prior to class to be certain the paper you are using can hold water based paints.

Scheduling was adequate. Perhaps more "hands on" activities with experimental paint mixing would be beneficial.

Staffing did call for an aide in those classes with a large amount of children.

The Artist Within, was a challenging and exciting art module to all students. This studio proved motivating to all and opened up their minds to the various possibilities in future art work.

Budget

The expenses for this curriculum are minimal and should not be a deciding factor for the use of this art module. These are normal instructional materials that an art classroom must stock.

Materials

Paints:	
Six bottles of poster or acrylic paint	$ 25.00
Paper:	
Standard art paper or unprinted newsprint	$ 15.00
Brushes:	
20-25 Standard flat or round, medium sized	$ 10.00
Crayons/Colored Pencils:	
Any quality of crayons and/or colored pencils	$ 15.00
Optional:	
A classroom aide, approx. 5 days, @ $25 per day	$125.00
Total Cost	$190.00
Without Aide	$ 65.00

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